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BOOK FOR BAROQUE

by Hal Haney



When I was a young boy living in Clearfield, Pennsylvania, I used to listen to two late night radio programs that would crackle out of a portable radio. I invariably

hid under the covers since I was supposed to be asleep by that time. One was called "The Hermit" and opened with howling hounds. The other was "I love a Mystery" which opened with a pipe organ arrangement of "Valse triste" by Sibelius. I lived every shudder moment of these tales of mystery and horror even though the signal from K.D.K.A. Pittsburgh would often fade to the faintest whisper and I would have to hold my breath and put my ear very close to the speaker to hear the solution to the mystery, or the teaser for the next program. I was always impressed when the narrator would announce "You have just heard episode 23, Chapter 10 of Book 19 written by Carleton E. Morse", or some such indication of a vast work.

All of this is a rather round about way of introducing the current copy of THE HARPSICHORD which is issue 4, Volume VI, Book II. The rather unusual designation of a Book as being three volumes was arrived at as a matter of necessity as much as anything. We could not find a binder which would hold more than 12 issues of the magazine so we had to use the 12 issue division as a Book. Book I has been fully indexed and the index is available to all members without charge. Book II is now being indexed and it is hoped that it will be ready for you by mid-summer. This second index will be sent to all members without charge.

About 90% of our memberships
Volume VI, Number 4, 1973-74

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ARE YOU MOVING?

Do we have your new address?

A change of address must be on file at The Harpsichord office in order to receive missed issues, due to address change, without cost.

expire with this issue of the magazine and I do hope you will want to renew. We are still struggling along and the loss of even one member is keenly felt. It is not financially possible to send out individual statements to everyone, but if there is a pink notice and a return envelope in this issue, I do sincerely hope you will write a check for your dues (still \$8 U.S. and \$9 non-U.S.) and send it to us today if possible.

Postage rates are going up again and the cost of paper is astronomical, when it is available. If it were not for our loyal and generous contributing members we would have to raise our member rates and since many of our members are struggling students, that is the last thing we want to do. I'm sure the entire membership expresses thanks and appreciation to 6 new Contributing Members.

While space limitations do not permit publishing information on the recitals, concerts, etc. of our members, it is always a pleasure to announce recordings which are available to add to your library of harpsichord music. Some of these recordings are made and sold by companies which are not nationally promoted and are not always available in all music stores. A number of these recordings have been brought to my attention and I would like to share them with you.

I received a letter from John Write, Producer for a new classical record company called Delos. Their goal is to present "truly exciting artists on recordings of superior craftsmanship and engineering". One of their first releases is Volume I of Scarlatti Sonatas played by Malcolm Hamilton. (Volume V, No. 2, '72) Soon to be released is the Handel Suites in D minor and G minor also played by Malcolm. The first record is numbered DEL 15321 and if not available at your local record store can be ordered from Delos Records, 855 Via de la Paz, Pacific Palisades, California 90272. Unfortunately, I do not have the price of any of the recordings listed here.

Member Wm. Neil Roberts has recorded those wonderful Soler Sonatas:

A Minor, C Minor, D Flat Major, B Flat Major, and C Major, as well as four sonatas and two toccatas by Carlos Seixas on Genesis Recording GS 1007. This recording is available through Genesis Records, Inc., 225 Santa Monica Blvd., Santa Monica, California 90401.

Claude Jean Chiasson records for Lyrichord Discs, Inc., 464 West 51st Street, New York 19, N. Y. His recording "French Masters of the Harpsichord" has just been rereleased. Member Harold Chaney records for Composers Recordings, Inc., 170 West 74th Street, New York, N. Y. 10023. His latest recording is "Sonata for Harpsichord" which was written especially for him by Nicolas Roussakis. This is very contemporary music which Harold plays with great ease. The Sonata is based on a set from a list of eleven-interval twelve-tone rows obtained through the use of a computer. The set consists of two hexachords of which one is the retrograde of the tritone transposition of the other. All the pitches and rhythms of the sonata are derived from this set. The pitches, moreover, are disposed symmetrically around the axis B Natural and C. In German, these notes are called H and C which are Harold's initials and a contraction of HarpsiChord and HexaChord. Harold plays his 2-manual Maendler-Schramm and the record number is CRI SD 255.

Active member Hilda Jonas has just completed three albums of music by Johann Sebastian Bach which are available on the Educo label. Number 3078 contains the Chromatic Fantasia and Fugue, Toccata in C minor and Partita 1, B flat major. This is one of my favorites since she has interpreted the Chromatic Fantasia using the chords, which are usually played as arpeggios, as a basis for improvisation. Her recording 3079 includes the 18 Short Preludes, Duet in F major and Fantasias in C and G minor. Some of these are rarely found on records. The third in the series 3080 contains the C minor Fantasia, Italian Concerto, G major Adagio, E minor Duet and the B flat major Capriccio. If you can not

(Continued on page 9)

Finger Over Versus Thumb Under

by David J. Way

Editors Note: David Way, owner of Zuckermann Harpsichords, New York is the man responsible for the tremendous changes which have taken place in the Zuckerman harpsichord kits during the last few years. His Flemish III kit is based on extensive studies of early instruments and brings a really good instrument within the price range of the average musician or student. Mr. Way's research has included many phases of early music and musical instruments. This article relates to his work in both early fingering and early keyboard design. It is published here for the first time.

Almost all of us in love with the harpsichord began on the piano, and the piano imposes upon the hand a certain technique. We all learned, or tried to learn, how to do it. Endless scales up and down the keyboard in every key, accenting every other note, every third note, in groups of four. The hand thrown over the thumb, or the thumb thrown under the hand. In every key signature there was a correct finger for each note on the keyboard. Arpeggios were built up the same way, thumb under or the hand over.

Is there, after all, any other way to manage the keyboard? Is not this use of the thumb as the pivot for the hand a great advance in keyboard technique over the quaint eighteenth-century neglect of the thumb and emphasis on the fingers—even "good" and "bad" fingers? Could anything be more ridiculous than scale passages fingered 2-3-2-3-2-3, instead of 1-2-3-1-2-3-4? And cannot we invoke Bach as favoring a greater use of the thumb, and a single little piece by Rameau which is fingered 1-2-3-4-5 as showing that the greatest master of

the eighteenth century were reaching toward our modern fingering?

Given the shape of the piano keyboard and the amount of energy that must be put into it, the thumb under technique is the only one that works. "Finger-over-finger" just doesn't allow you to play scale passages cleanly, and indeed will break your knuckles.

The nineteenth century was characterized by a great faith in "progress". Every day in every way everything was becoming better and better. Man was advancing on all frontiers, throwing off the chains of the dead past, conquering new worlds, becoming more humane, more civilized. Science was relieving man of ancient drudgery and superstition. Political institutions were being perfected, and missionaries and colonialists were teaching the heathen. Nobody doubted that man was himself perfectable, and that given a little more time the millennium would indeed arrive.

And of course music shared in this progress. Nobody doubted that Beethoven was the greatest composer the world had ever seen, that putting long necks on Stradivarius fiddles improved them, that the piano was a much "better" musical instrument than the harpsichord, and that "modern" technique at the keyboard represented a logical and necessary "advance" over the quaint ways of the eighteenth century.

When the harpsichord was revived in the early twentieth century, it was not only logical but necessary that the harpsichord be given the advantage of all the nineteenth century had learned about piano making. If the funny old instrument was to make its way at all, it would have to have a modern piano keyboard — and heavy frames and heavy strings and cast iron plates and all the rest of it. And of course the harpsichord would be played with piano technique — was anything else conceivable?

The twentieth century is involved in one long hangover from the heady intoxication of the nineteenth-century belief in "progress." Man turned out not only *not* to be "perfectable", but

at least as savage as he ever was. The automobile dispensed with the horse and all that manure on the streets — and strangles us with fumes and lead poisoning. Parliamentary democracy works some of the time in some places, but has a bad record as an export item. The production line turns out goods in an endless stream, but drives the workers crazy. And as for music — well nobody any more believes that "progress" can be demonstrated by ranking up the composers in chronological order. As the nineteenth century recedes, its music takes a less dominating position in relation to the whole stream of Western music, and contempt for earlier music lessens.

Fewer people take their regular bath in Wagner nowadays, and the revival of the older music is in full swing. Nineteenth-century music still dominates the larger symphony orchestras and opera companies — "society", which supports these institutions, is of course the most conservative segment of the population. But record catalogues now show a majority of baroque and older music among the discs in stock. In the free market place, away from the hot-house of the large, artificially supported institutions, baroque is where it's at, if you are speaking of classical music. And earlier music as fast as it can be dug out of the archives.

Fernando Valenti said in a recent article that the performing artist must

	HARPSICHORD	PIANO
Key dip	5/16 inch	3/8 inch
Weight to start key in motion	1/2 ounce	2 ounces
Length of head	1 1/2 inches	2 inches
Length of sharp	2 7/8 inches	3 1/2 inches
Depth of keyboard	4 1/2 inches	5 1/2 inches

derive from his immediate environment. He learns to play from someone who learned to play. The instrument builder can step back to the eighteenth-century model and make a direct connection with the builder of that time. The performer must use the technique demanded by the instrument under his hands, and if he is to explore forgotten techniques at the keyboard with anything else but scorn, we must give him the keyboard that went with the technique.

The above table contrasts the shape of the typical eighteenth-century harpsichord keyboard with that of the piano:

The sharp stands, on the average, a sixteenth of an inch lower on the harpsichord. And typically the top of the sharp is broader on a harpsichord than on the piano. The octave span of a harpsichord keyboard runs from 6 1/4 inches to 6 5/8 inches, and since harpsichord music does not double on the octave, this had very little to do with technique.

In comparing these two configurations, some things become obvious. You will be at an extreme disadvantage playing Rachmaninoff on the harpsichord keyboard. Unless you crunch your fingers in, your finger tips will hit the nameboard in passages with parallel octaves, and octave chord passages will be almost impossible — there just isn't enough room for the fingers when the thumb must come up on the sharp. Well, that is

no loss for the harpsichordist since octave chord passages are extremely rare in the harpsichord literature.

But you will also notice that the modern improved method of dealing with scale and arpeggio passages are uncomfortable. If you are playing on the naturals, the hand is just too short for "thumb under" technique. The thumb cannot be the pivot for the hand, since it tends to fall off the front of the keyboard.

There are other differences. The lower height of the sharp makes for less security in octave passages. The wider sharps, and in some cases narrower octave, make it all but impossible to get your fingers between the sharps in playing full octave chords.

One can easily see why the keyboard went through a considerable change between 1775 and 1850. The heads were lengthened out. The sharps were made higher and narrower, and lengthened. The key dip was increased, although probably for mechanical rather than pianistic technique considerations. The changes in the keyboard and the parallel changes in technique were all made necessary by the new music, which was no longer primarily contrapuntal but rather chordal.

Have we not therefore succeeded in making a case for the harpsichord with a piano keyboard? Many modern harpsichordists from Landowska to Glenn Gould would think so, and Glenn Gould has always been particularly outspoken in wanting his harpsichord to have a piano keyboard. He plays on both instruments, and does not want to change his technique, which probably condemns him to play on an inferior harpsichord — are there any good harpsichords with piano keyboards?

Is it cussedness, or archaizing nonsense, that has caused all respectable harpsichord builders to return to the dimensions of the eighteenth-century keyboard? Perhaps one can make a case for putting short necks back on fiddles (it stops them from blatting, and restores them to the tension they were designed to take.) Perhaps the revived haroque organ

in place of the wonderful mellifluous and muddy aromatic kind *does* speak counterpoint more clearly. Perhaps it was wrong to change Scarlatti's *gopleando* clusters of notes into pretty chords. But when you change the harpsichord keyboard back to the dimensions of the eighteenth-century, aren't you giving up a positive, progressive musical advantage? Is there a single harpsichordist of note that does not use a compromise technique? Does anybody really understand how the harpsichord was played in the eighteenth century?

Argument from the documents is difficult. What everybody knows does not have to be written down. We have suggested fingerings that seem strange to us, and that are almost impossible on a piano keyboard. We have mention of "strong" and "weak" or "good" and "bad" fingers. We have suggestions that if the thumb is there and handy, there is no harm in using it. If what is written about modern piano technique is surveyed in two hundred years there will be little enough found about pivoting on the thumb. It is something that everybody "knows."

But eighteenth-century harpsichord technique *can* be understood — if you are sitting at a harpsichord keyboard.

The first thing to understand is that even though a passage is fingered 2-3-2-3- or 3-4-3-4, no finger climbs over top of any other. This manifest absurdity is called upon to prove that the old technique was unreasonable and forced. What actually happens is that, by turning the axis of the hand slightly, the fingers "walk" up and down the keyboard, and no finger has to climb over any other. But this walking of the fingers won't work on the deep dip of the piano keys, nor can the fingers climb up over the high sharps. Pianos require that the axis of the hand remain parallel to the length of the keys; the fingers must fit into the keys like two combs meshing together, for if they do not you get your knuckles skinned. The shallower dip of the harpsichord keyboard and the lower sharps puts no penalty on turning the axis of the hand at an

angle to the keys.

Harpsichord music is essentially of two lines, two voices. When Bach wants more voices, he needs more fingers, so he says to use the thumb. Much harpsichord music can be played almost without thumbs. If the hand is turned slightly, a finger is always closer to a finger than the thumb. But there is no law against using the thumb if it is indeed the handiest digit.

The fingers are unequal, and the third finger is longer than the second or fourth. The fourth finger is usually weaker and less agile than the other three. It is good musicianship to finger a passage so that the pulse or accent falls on the stronger, more agile fingers. And good musicians paid attention to this. Poorer musicians carried it to excess, fingering passages for "good" and "bad" fingers where it did not make sense. Rameau fingers a simple passage 1-2-3-4-5-4-3-2-1-, which says, "Play it naturally as it falls under the hand and don't go looking for anything fancy." So much for Rameau's prefiguration of advanced nineteenth-century technique.

In playing harpsichord music on a correct harpsichord keyboard, there is never any need to play parallel octave passages, so the longer keys are not needed. There is never any need to flop the hand over the thumb or jerk the thumb under the hand, so the shorter heads are not a disadvantage. No knuckles get skinned when the fingers are walked up and down the keyboard in scale and arpeggio passages, and since this is the easiest way to play, you might as well. And sorting out the fingers for the good and bad ones gives shape and phrasing to a passage almost without having to think about it, so that's not such a dumb idea.

It is now obvious that harpsichord builders who restore harpsichord keyboards to the instrument are not being sentimental antiquarians or denying the performer the best technique for the instrument. In the long run you'll discover these builders have given your fingers the opportunity to play Baroque music as it was originally written.

David Way, New York

The Harpsichord — 5

Method for Tuning Harpsichords in Equal Temperament

by Dr. Justin L. Beeson, Iowa State University

Some years ago I built a harpsichord from a kit, christened it the "Ill Tempered Clavier," and settled down to playing and keeping it in tune. After experimenting with several tuning schemes and methods^{6,7,8} I discovered a method of tuning in equal temperament which eliminates the counting of beats and otherwise fussing with narrowing fifths and widening fourths when setting the temperament. It is, however, necessary to be able to hear beats in order to distinguish between a sound free of beats and a sound in which beats are present. In this method, intervals of a fourth and a fifth are set simultaneously, as follows:

Table 1. Schedule for setting the scale in equal temperament.

Set*	between	and then tune all
d'	a' and a''	D naturals
g	A and d'	G naturals
c'	e and g'	C naturals
f	c and c'	F naturals
a'#	f and f'	A sharps
d'#	a'# and a''#	D sharps
g#	d# and d'#	G sharps
c'#	e# and g'#	C sharps
f#	c# and c'#	F sharps
b'	f# and f'#	B naturals
e	b and b'	E naturals

*First set all A naturals using a tuning fork.

1. Use a tuning fork to set "A 440." Pull the note to slightly above pitch, and then slowly release the tension on the string until the beats disappear. Remove the hand from the wrench when testing the pitch.

2. Tune all A naturals in the rank as perfect octaves of the reference "A 440."

3. Sound a' (the A below middle C), d' and a'' together. Pull d' to slightly above pitch, and then slowly release the tension on the string until the sound of all three notes played together is just free of beats.

4. Tune all of the D naturals on the rank as perfect octaves of the reference d'.

5. Following the schedule shown in Table 1, continue tuning; when the last step has been completed, the rank should be tuned in a good approximation of equal temperament. The Helmholtz³ notation for pitch is used in Tables 1, 2, and 3.

That's all there is to it. The method is rapid, can be easily taught, and

gives equally good results when used to tune pianos (I have had ample opportunity to try the method on several "student junkers"). Looking at the schedule, it will be at once noticed that in any group of three notes sounded simultaneously, the lowest note forms an interval of a fourth with the middle note, and the highest note forms an interval of a fifth with the middle note. By pulling the note being tuned to slightly above pitch and then releasing the tension until the beats just disappear, the natural tendency of the tuner will be to leave the fourth slightly wide and the fifth slightly narrow, especially if the beats are weak or slow. For reasons which will become apparent later, as a practical matter slow beats can be inaudible to many listeners, and under certain technical conditions, slow beats can be absent during the first seconds that a combination is sounded. During the initial period of volume decay, the beats will be masked by decay, and will appear later in the sound as the rate of decay diminishes, and the volume of the sound is dying away more slowly with time.

Some comments and ideas will

now be presented in order to show how this occurs and also give the reader an appreciation of the physical processes which take place when a harpsichord string is plucked. Musical instruments generate sound waves which in general can not be represented by simple wave forms, such as sine or cosine waves. A single note will contain a strong fundamental frequency by which the pitch is identified, and other harmonics which influence the timbre. There are a number of reference texts in which this fascinating subject is explored, and in some^{9,9} the presentation is not too technical for non-mathematicians.

The harmonic composition of the sound produced by a harpsichord string is a strong function of the plucking point. This can be readily demonstrated by plucking an undamped string with the corner of a matchbook cover at various points along the string. At the exact midpoint, the sound will be reminiscent of the sound of a stopped flute on the pipe organ. Moving the plucking point towards the nut will produce a more reedy sound which is due to the change in the harmonic composition of the sound. Close to the nut, the sound is very nasal. This is, of course, the plucking region for the "nazard" which can be found on some large harpsichords.

To produce beats, it is necessary to sound two notes having only slightly different frequencies. For sounds in which only two frequencies are sounded simultaneously, the number of beats which will occur per second can be readily calculated by taking the difference of the two frequencies. For most intervals used to set temperament, the difference in fundamental frequencies (Table 2^{2,3,4}) will be on the

order of 15 or 20 beats per second, which is too rapid to be audible. If the upper harmonics are sounded together with the fundamental frequencies, however, it can be shown that for an interval of a fourth, the fourth harmonic of the lower note will nearly match the third harmonic of the upper note, producing beats which will be slow enough to be audible. Similarly, for notes comprising an interval of a fifth, the third harmonic of the lower note will have a frequency which nearly matches the second harmonic of the upper note, again producing beats which will be slow enough to be audible. The upper harmonics are simply integer multiples of the fundamental frequency; thus the third harmonic is calculated by multiplying the fundamental frequency by three. Assuming that these pairs of harmonics are the main source of beats in intervals of fourths and fifths, the expected number of beats per second were calculated for the intervals commonly used in setting temperament, and are shown in Table 3. For the American Standard Pitch equal tempered scale, these beats will all be on the order of one beat per second or less. The point here is that they will be slow.

The phenomenon of beats can be shown visually by using a plot of the composite wave form of a sound as it varies in time. For a single note of constant volume, such as the sound produced by a pipe organ, the resultant wave form would appear more or less as shown in Fig. 1a (page 8). For convenience, the wave is represented as a simple saw tooth, although in reality, the shape would be more complex. What is important here is the

shape of the envelope lines enclosing the wave form which are obtained by drawing a line along the tips of the waves. At any point, the distance from zero displacement to the envelope lines will be proportional to the volume of the sound at that point in time. Thus, in Figure 1a, the envelope lines, drawn on the right half of the diagram show that the volume of the sound is constant and unvarying.

If beats are present, a wave form similar to that shown in Figure 1b would result. The envelope lines containing the wave form show that the sound will vary in time, becoming alternately loud and soft. In Figure 1b, the number of beats is about six per second. The shape of the envelope lines can be viewed more or less as links of sausage, so that if the wave form is available, the number of beats per second can be obtained by drawing in the envelope lines and counting the 'links of sausage' which occur every second.

If the beats are slow, as for intervals of fourths and fifths in equal temperament, the envelope lines would have the appearance shown in Figure 1c. Here the beats occur at the rate of approximately three every two seconds. Notice that the intensity of the beat will be dependent upon the difference between the maximum and minimum volume. If this difference is slight, the beats will be weak, and perhaps inaudible. If this difference is large, the beats will be more pronounced.

Up to now, only sounds of constant volume have been considered. The sound of a plucked harpsichord string is not a constant volume, but decays away in time. The effects of volume decay on beats is shown in Figure 2. In the case of a sound free of beats (Figure 2a), the envelope lines will converge towards the zero displacement line, rapidly at first, and then more slowly. The sound would be initially loud, and would then die away; beats would not be observed at any point. The wave form shown in Figure 2b is similar to that shown in Figure 1b, except that the sound is now produced under decaying condi-

Table 3. Expected audible beats per second for various intervals.

Interval	Beats per second
a' - d'	0.98
e' - d'	0.68
e' - c'	0.89
f' - c'	0.57
a' - e'	0.74
b' - e'	1.13
f' - a' #	0.80
a' # - d' #	1.07
e' # - d' #	0.69
e' # - c' #	0.94
f' # - c' #	0.64

tions. The envelope lines are drawn as before, connecting the tips of the wave peaks. The beats in this case would remain audible throughout the decay; the decay effect would not mask the maxima and minima of the envelope lines formed by the beats.

When the beats are slow, the shape of the envelope lines under the condition of volume decay is shown in Figure 2c. Here the effect of volume decay can be seen to mask the first two beats. A listener would not be able to hear the first two beats clearly, but would be able to hear the beats beyond the third beat. In other words, the sound would be initially free of beats, but after a few seconds, beats would appear, and perhaps appear to increase in speed. I have observed this phenomena many times when tuning my harpsichord.

The prior discussion should give a novice tuner some idea of what causes beats, and why they can appear to vary both in intensity and speed. The tuning method described here should eliminate the problem of setting pitch by using intervals of fourths and fifths and counting beats; the tuner need only be able to tell the difference between a sound which is free of beats and a sound in which beats are present. Before attempting meantone temperament, however, it would seem advisable to obtain an electronic tuner², and match the pitch with published tabulations¹ of fundamental frequen-

Table 2. Fundamental frequencies in the American Standard Pitch equal tempered chromatic scale.

Note	Frequency, cps	Note	Frequency, cps
c	130.81	b ^b	246.94
c [#]	138.59	c ^b	261.63
d	146.83	c [#]	277.18
d [#]	155.56	d ^b	293.66
e	164.81	d [#]	311.13
f	174.61	e ^b	329.63
f [#]	185.00	e [#]	349.23
g	196.00	f ^b	369.99
g [#]	207.65	f [#]	392.00
a	220.00	g ^b	415.30
a [#]	233.08	a [#]	440.00

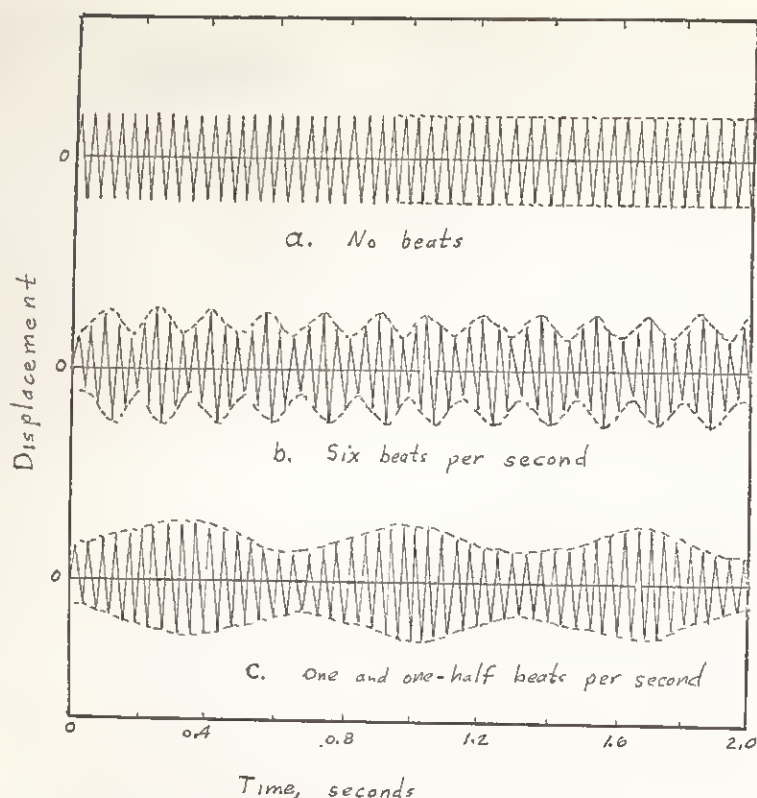


Figure 1. Wave envelopes under conditions of constant volume.

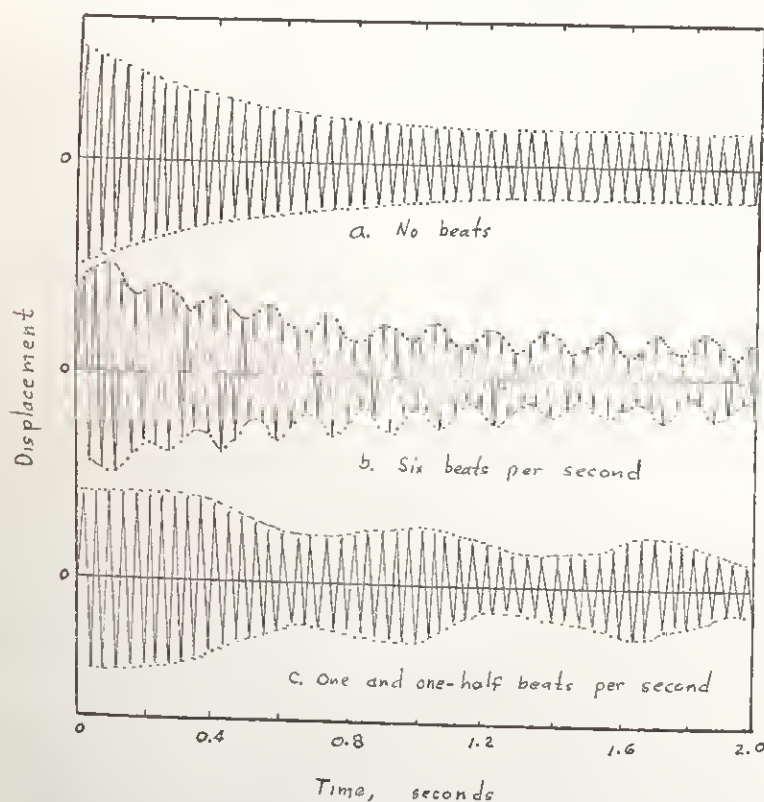


Figure 2. Wave envelopes under conditions of decaying volume.

cies for meantone temperament. I have tried to tune in meantone temperament by counting beats, but have never been satisfied that I actually obtained a good approximation of this temperament. In general, however, it should be remembered that the use of electronics in tuning will lead to a scale in which the frequency of the fundamental will match the standard value exactly, but this may not yield the best sound. Ideally, one should study under a master builder. All harpsichords will differ slightly in the harmonic composition of the notes produced, and in tuning, these differences would be accounted for by very slight adjustments which could be taught only by a very experienced person.

Dr. Justin L. Beeson

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Harpsichordist Joyce Rawlings

(Continued from page 19)

JOYCE RAWLINGS: Yes I do. As a matter of fact, the six students whom I had selected to participate in this work have all bought harpsichords! My students are very excited indeed. I have no difficulty in teaching the baroque music at all. I always tell them that when they really know a work and play it well, they may then play on the double ended harpsichord. Usually it takes one one week and their work is absolutely perfect.

Another thing I find interesting in teaching involves the two manuals. And this is most striking. The independence of the hands is developed very rapidly when the hands work on different keyboards at the same time. This, of course, is not at all possible on a piano. On a double manual instrument the fact that the concentration must be increased really aids in the development of the ambidexterous qualities in everybody. It is innate in all of us but it must be developed. Organists, of course, have always had this, but it is not developed on the piano at all. I think this is a factor in teaching which should not be overlooked.

HANEY: *Do you believe there is enough double harpsichord literature to keep the instrument in use or are you going to have to resort to programming single harpsichord numbers as well?*

JOYCE RAWLINGS: No. We are both highly trained musicians so it is very easy for us to arrange for it and since my partner is also an organist he has a great deal of organ literature which was written for two instruments. In fact, the great hit of the show, which I forgot to mention, was the D Minor toccata and fugue for organ by Bach, the big one. We finished the program with this, before we did the rumba encore, and this is simply overwhelming as far as an audience is concerned. It is very well known, of course, but we make the arrangements ourselves. There is plenty of literature. After all there was a time when

many composers were writing for two organs. In many of the churches there was an organ at either end of the church and there is a tremendous amount of literature for these instruments. Also, much of the two piano literature can be played on two harpsichords, as long as it is not too heavy. The harmonic heaviness is not suitable. One must cut down a good deal of it or it becomes rather clumsy. Obviously the line music is far better for the harpsichord than the homophonic music. But then if you under-

stand arranging, and you understand your instrument, there is no difficulty. Then, too, part of the enjoyment of it is the challenge which presents itself when it comes to arranging music for the double ended harpsichord.

Quite honestly, I believe there is plenty of material for the double ended harpsichord, and while we will never be able to play it all, we are looking forward to exploring as much of it, and presenting as much of it to the public, as our time and energies will permit. ☺

GO FOR BAROQUE

(Continued from page 3)

find these recordings in your local shop, write to Educo Records, P. O. Box 3006, Ventura, California 93003. The above recordings cover a wide selection of playing styles and musical periods and it would be wise to expand your range of musical interests by adding them all to your collection.

I don't usually talk about future issues of *The Harpsichord* but I have to give you some hints on Volume VII, No. 1. I've looked forward to publishing the next issue for a long, long time. Actually I started planning it seven years ago when we were just getting started. The name Landowska has always been associated with the harpsichord and much has been written about this artist who was the most brilliant light the 20th Century harpsichord world has ever known. One can question her instrument, one can question her style of playing but no one can question the fact that this tiny woman was a musical giant and that she was responsible for the beginning of the harpsichord revival. In most of the articles I have read, the writer always seemed rather distant to Landowska. There appeared to be a wall or screen between the author and the person they were writing about. I wanted to publish an article which did not contain this screen. In essence I wanted to interview Landowska, but this was no longer possible. Who was closest to Landowska? Who knew her

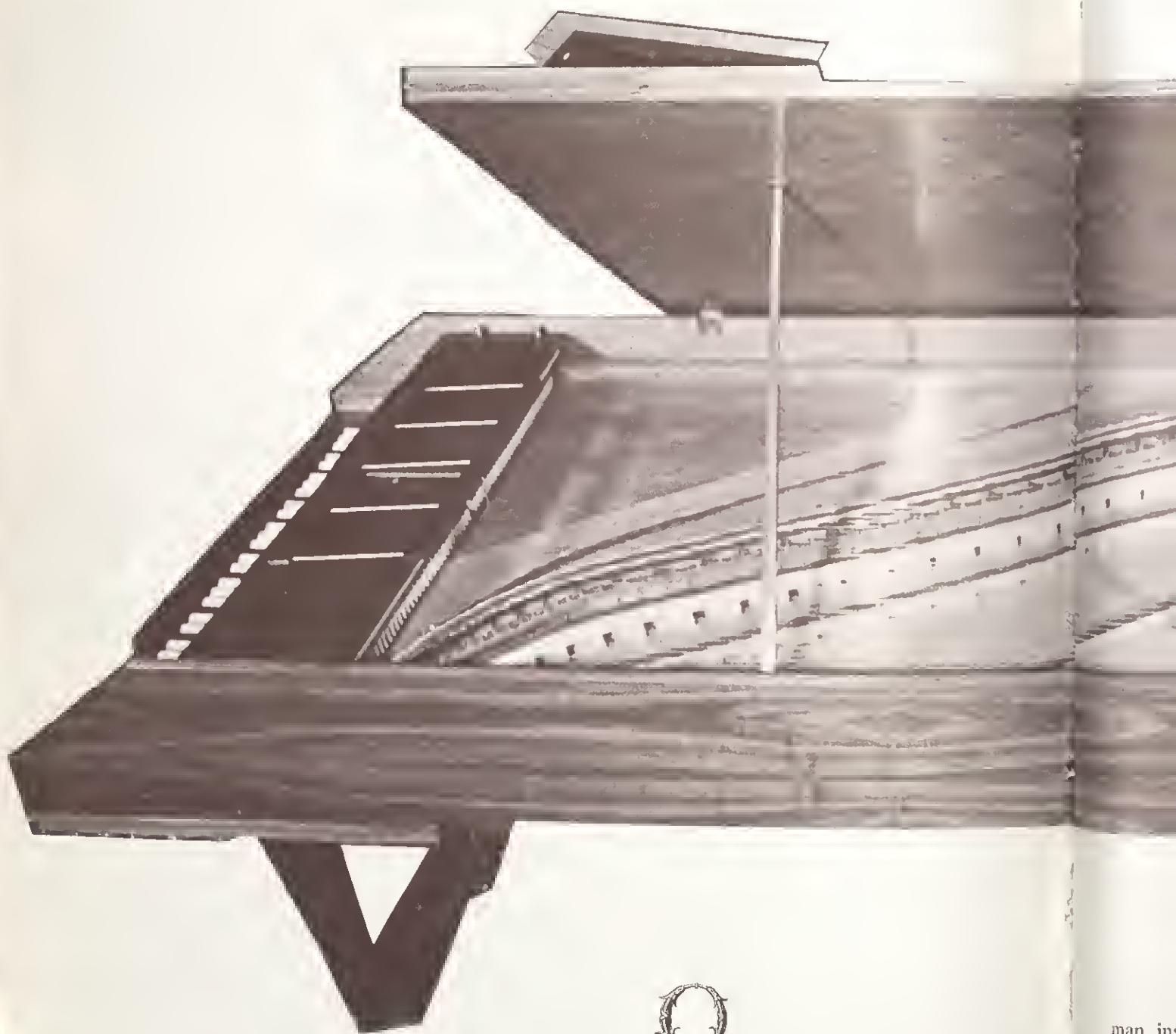
best? Who had been with her during those horrifying war years? Who had traveled with her on those famous tours and had shared her successes as well as her sorrows? Only one person, Denise Restout. While Miss Restout has given the world much of what Landowska wrote, she has given us little about Landowska. And even less about Denise Restout.

I waited a number of years until *The Harpsichord* was well established before I contacted Miss Restout with the request to do a long interview covering the lives of both Landowska and Restout. I was overjoyed when she accepted.

A few months later I was introduced to Landowska through the reminiscences and experiences of Denise Restout. I spent the better part of a day in Landowska's house in Lakeview, Connecticut. It was an experience I will never forget and one I want very much to share with you. This visit is the heart of the next issue. It covers the last 26 years of Landowska's life and career and contains much information never before printed. It would take volumes to cover either Landowska or Restout and yet I have foolishly tried to present the lives of both of them on the precious few pages of *The Harpsichord*. While my efforts are feeble, perhaps they will inspire someone else to write the books which should be written about these two remarkable artists. HLH

The Harpsichord — 9

HARPISICHORD *of* NOTE



OF the nearly two dozen instruments illustrated and described in detail in past issues of this journal, this Sabathil instrument must certainly appear to be the most unique, the biggest and contain the largest number of strings. Actually the Johannes Brow-

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man instrument described by Bjarne Dahl in Volume II, No. 1 is almost two feet longer. The Challis harpsichord shown in Volume II, No. 3 has two more choirs of strings and the folding harpsichord of Christianus Nonnemaker shown in Volume I, No.

(Continued on page 12)

Volume VI, Number 4, 1973-74



Sigurd J. Sahathil at his remarkable instrument.

3 must certainly be considered the most unique instrument we have featured.

However, our comparisons are in error. We are comparing three instruments, designed and built by three different craftsmen in three different time periods and trying to compare them with one instrument, built by one craftsman during the past year.

If we compare this one instrument with any other one instrument now in existence, we must certainly recognize that it is the largest, most unique and most versatile harpsichord now being played.

While it has four manuals, two at each end of the body, one must recognize that it is not simply two large harpsichords joined together. It is one instrument. The production of sound

comes from separate sets of strings (as is the case with the usual instrument) each of these choirs of strings sets the same soundboard in motion. There is only one soundboard. While some early builders and one or two contemporary builders, place the 16' on a separate soundboard, this instrument has all eight choirs of strings moving one very large soundboard.

This instrument is not a curious experiment, tried and abandoned by some early builder, but a contemporary instrument, commissioned by two contemporary harpsichordists and built by a contemporary maker.

Physically this instrument is a show stopper to anyone who is the slightest bit familiar with the usual harpsichord shape. First off, it has no bent side. Admittedly there are a great

number of harpsichords in the world, both old and new, which do not have bent sides, but this instrument has no cheek board as well. Or upon contemplation, one could as easily say it is all cheek board! Its two sides are parallel and measure ten feet from end to end. That, in itself, could cause most harpsichordists or builders to stop in their tracks.

When this instrument is opened we discover four keyboards. Even on a pipe organ four keyboards is considered to be a larger than average instrument, but on a harpsichord there have been no contemporary instruments brought to our attention with three keyboards, let alone four. (We must, in this case, recognize Challis, Herz and other builders who are making double manual instruments

placed over a third pedal instrument. Technically they must be considered two harpsichords conveniently positioned so they may be played as one instrument by one artist.)

When Sigurd J. Sabathil was asked about this unique instrument he replied: "The idea of the double-ended harpsichord has fascinated me for years and the more I thought about it, the more I could see its particular advantages. After turning it over and over in my mind, I set to work about two years ago. It was finally finished at the end of 1972 after some prodding by friends and musicians.

"To my knowledge, it is the only instrument of its kind in the world today. The idea itself is not so new, however. Hans Rucker, the famed Flemish harpsichord maker built an instrument that has a harpsichord at one end and a spinet on the other end with the keyboard at the side. I am sure the Ruckers have built other similar instruments. There is the French maker Philippe Denise who apparently built a double-ended harpsichord. A German maker built an instrument that was a harpsichord at one end and a piano-forte on the other. I wonder how this combination must have sounded?"

When questioned as to the various advantages of the instrument, he replied: "The two ends of the instrument are completely independent from each other, as if two separate instruments were built into one case. However, the strings resonate from one sounding board, and this is the most important feature acoustically; the vibrations from either instrument can cross over into the soundboard area of the other instrument, allowing a melding of overtones, a reinforcement of volume and free flow of sympathetic vibrations between the two instruments. This produces a very striking musical effect which can not be achieved with two separate harpsichords. A further advantage is that the players face each other, which allows a new harmonic unity of rhythm, tempo and phrasing. Even without looking at each other, two players "see" each other's movements and thus can harmonize much better.



A final adjustment is made before a recital.

The last advantage, perhaps the most unimportant, is that you have to move only one harpsichord when normally you have to move two. I often wonder

what Bach and Handel would have thought of the idea of a double-ended harpsichord? I'd like to think they would have been delighted." ☺



CONVERSATION

with

Harpsichordist Joyce Rawlings



Joyce Rawlings and Robert Veyron-Lacroix at the harpsichord

When I first met Joyce Rawlings I did not know she was the artist who had commissioned Sigurd Sabathil to design and build the double ended harpsichord featured in this issue. I first saw her as she entered an antiquated 12-passenger stretch limo in which I was already seated. It was a very hot and humid day in New Jersey and the limo was not airconditioned. Being a desert and mountain boy I was especially uncomfortable with the unusual weather, but became more so as the car filled shoulder to hip with other hot, perspiring passengers.

The occasion was my trip to the Westminster Choir College Harpsichord Festival at Princeton and since the bus stopped many other places along the way, I didn't know where

the other passengers were going or what their interests were. Four or five men knew each other and their conversation indicated they were going to some convention. Computers, I think.

We lumbered along the New Jersey Turnpike in the stench of oil refineries and through intermittent torrents of rain which did nothing to alleviate the heat.

One woman seemed to stand out from the crowd and she remained calm and quiet through it all, including an interminable wait in a long line to get gas at a station limiting the quantity of gas. This seemed curious to me since at that very moment we were surrounded by gas refineries working around the clock.

As the various convention types were dropped at motels and resorts along the way, I saw Joyce Rawlings turn to her seat mates and say in a quiet British accent "I am going to Westminster Choir College. Do you know where I get off?" "I think it's at the Nassau Inn in Princeton" someone said. "You can take a cab from there."

There were only four passengers left when we finally got to Princeton. Mrs. Rawlings and I were two of them. I introduced myself and said I too was going to Westminster and if she did not have previous arrangements I would be happy to have her accompany me in a cab.

She accepted my invitation and while I went into the hotel to call for a cab, she stood by our luggage in the protective entrance to the Inn. Four cab companies said they could not pick us up, but the fifth said they could be by in half an hour or so.

During that "half an hour or so" wait, I learned about the double ended harpsichord and something of the charm of this quiet and rather shy artist who has made music her life. In the days to follow, we were to share many long conversations and happy experiences together. One of these conversations took place in a sitting room in the Administration Building of the college and it was so enjoyable for me, I thought you would like to hear it. Her delightful speech indicated that she was not from the United States or Canada so I asked her about it.

HANEY: Your accent would indicate that you are from England, is that correct?

JOYCE RAWLINGS: Yes. I came from the town of Blackburn located

in the northern part of England. I won a scholarship at the Royal Academy of Music which is the mecca. Either the Royal College or the Royal Academy and I selected the Royal Academy as I had a choice. While there I studied under such people as Percy Waller and Harold Craxton. Professor Craxton was widely known as the most able pianoforte accompanist in the concert-rooms of London and his recitals of early English keyboard music, both English and foreign, have made a definite and important contribution to the revival of early music. I studied piano with Waller and Craxton. Our chamber music was under the direction of Dame Myra Hess.

HANEY: *When you went to the Royal Academy had you, at that time, any thought of a career as a performing artist?*

JOYCE RAWLINGS: That is a rather difficult question. Yes, I think so, yet I was also always interested in teaching music as well. Even at that early age. I had planned to do a mixed program. I really wished to do as I had seen my teacher in that same city do. I wished to be an artist-teacher. That was my main interest. Which I have now fulfilled.

HANEY: *After you graduated were you able to start your career?*

JOYCE RAWLINGS: Yes. I was then invited to come to Canada to be on the faculty of McGill University. It seemed a very long way to go, but I decided to go. So I took the boat and sailed across to unknown shores by myself. I arrived in September and started teaching immediately. I stayed there teaching for ten years. I was primarily teaching piano but I had great interest in pedagogy, harmony, composition, counterpoint since I was very well trained in those fields.

HANEY: *Why did you stop teaching at the university?*

JOYCE RAWLINGS: Well, I was playing a concert and one of the members of the audience was a lady who had a deep interest in music and owned an excellent concert Steinway pi-

ano. After the concert, she asked me to repeat the performance at her home the following evening. I accepted the invitation and one of her guests was her nephew. We met at that private concert and we were married six weeks later.

We did a great deal of traveling while my husband did historical research and then we returned to Montreal where I settled down and raised four children. At that time I kept on with some music, as much as I had time for, but never left it, of course. Gradually as the children went to school I took up a lot of chamber music and some engagements.

HANEY: *Can you recall when the harpsichord entered your realm of consciousness?*

JOYCE RAWLINGS: I was very interested in the harpsichord because of a recorder group I played with. One of the members of this group had a harpsichord so I was able to play it. My interest grew and developed as time passed. I decided that I wanted a harpsichord. I had seen Mr. Sabathil's advertisement in the New Yorker magazine, so I wrote to him. Eventually my husband retired and we moved to Vancouver and within two days after we arrived, I had a meeting with Mr. Sabathil. I looked around his shop and decided that I had to have a Sabathil instrument. I did not at that time know exactly what type instrument I wanted, but the answer to this question came from someone I was yet to meet.

A friend of mine, who was in the recorder society in Montreal went to a recorder workshop in Sienna, Italy. She was quite lonesome due to the fact that I was going to Vancouver but we had decided to make the move. While she was in Sienna she met another recorder player who lived in West Vancouver. She mentioned to her that she had a friend who had just moved to West Vancouver and suggested that she look me up. So she did and we communicated during the fall.

When she saw my two Steinway grands she said that she had a friend.

Don Stagg, who also had two grands and was looking for a duo piano partner. She suggested that we invite him to the house.

We were supposed to be working on a Bach sonata when he came in with a stack of music under one arm and sat down. He had been looking for a duo partner during the past four years of residence in Vancouver but had not been successful.

He handed me the Mozart E Flat Concerto so I sat down and played it right through at the speed of light and when I was finished he said, "My God, it's true, she really can play". Then we played all the music he had brought and all the music I had for the next three hours and the poor recorder player sat there with her recorder on her knees and never had a chance to play. This was just a natural empathy we had. We seemed to have some kind of telepathic communication because right from the very start we were able to communicate and we had never met or played together before.

Don had seen the Pleyel double ended piano in France and thought that it was a good idea and it should be applied to a contemporary harpsichord and between us we persuaded Sigurd to build it.

HANEY: *Had either of you been playing harpsichord before this time?*

JOYCE RAWLINGS: He had played harpsichord and since he was also an organist this was a big help. I believe organists are really the first people to turn to the harpsichord. What I didn't know about registration, pedal stops and so forth, he did and so it worked out beautifully.

After Don had seen the Pleyel instrument we looked it up in the book *Historical Pianos and the Piano Tuners' Journal* and there is a special illustration of it in there. We wrote to Pleyel and they simply told us that the instrument was made in 1891. I believe, but they did make the Landowska harpsichord and it was available to us at a certain price. They gave us no historic information on the double ended instrument at all.

HANEY: *When you went to Sabathil, what was his reaction when you asked him to build such an instrument?*

JOYCE RAWLINGS: He was very interested but his reaction was this; will they think Sabathil has gone out of his mind? Would it in any way damage his reputation as a harpsichord builder since this request was quite unusual? What would the purists say? He wanted to be sure that his name was aligned with a fine instrument. He is proud of creating very beautiful instruments and naturally wanted his name only on those instruments. We had a long discussion with him and since this instrument we wanted him to build was most unusual for a contemporary instrument and would be considered a gimick by many, he had some concern that his name would become associated with that. I think his interest in maintaining quality is demonstrated by the answer he gave me when I asked him about his interest in producing kit instruments. He said he was not interested in marketing kit instruments because the end result might not be synonymous with his idea of what a completed instrument should be, and yet he would be associated with that instrument.

HANEY: *Since he had not built an instrument like this before, there must have been a great time lapse before he could quote a price, or could he quote a price at all?*

JOYCE RAWLINGS: No. He didn't know what it would cost. He knew he would have to spend many, many hours on the designing.

HANEY: *How long did it take after your first discussion before he was able to say, one, he would do it, two, it would cost so much and three, it could be delivered within a certain amount of time?*

JOYCE RAWLINGS: We didn't know. We just received delivery on the instrument and our discussions were more than two and a half years ago. He was quite reluctant, but curiosity got the better of him and he sat down and designed it. And the more he got

into the design, the more he realized it would be possible. Then the possibilities of this common soundboard intrigued him and he believed he could get quite a remarkable sound from it if he built it.

Some time later we went into his workshop quite casually to try out the Bach double concerto on two of his instruments. After working for a while, we walked by the area in which he builds instruments and there we saw the shell of this instrument. We then realized that he was doing something about it. He hadn't let us know about it at all, so when we saw the shell we were very, very excited about it. Then he gave us the bad news.

He said he didn't think he would ever finish it; that he didn't feel he had the courage to go on.

I would go down to his shop almost every other week to see how it was progressing and for a long time nothing was done. The empty shell just sat there unattended. Then he would work on it a little bit but not much. I would go down in another several weeks and nothing would be done. Each time I would encourage him to continue with it even though he was busy with other work at the time. This went on for some time and gradually we knew it would be finished and we hoped it would be finished in time for a series of concerts we were going to be doing.

But, at the last moment, we learned that it would not be ready in time so we had to use two separate harpsichords for that. He was very encouraged by our performances and realized that we were both dedicated musicians and could handle such an instrument. He also realized that there was a great deal of interest in us as a duo team since we do have this empathy and through this we are able to turn the audiences on. He came to many of the concerts and he realized that we were able to communicate with each other as well as the audience.

Gradually Sabathil began to work more and more on it and both his father and mother encouraged him to

complete it. And he did work very hard from then on.

HANEY: *What happened when you finally received the word the harpsichord was completed and it was yours?*

JOYCE RAWLINGS: We had gone down to his shop two weeks previously and he had the strings in. It was finally finished as far as the strings were concerned. It hadn't been voiced or tuned but we tried it anyway. Of course it was horribly out of tune but we could get the germ of how it was going to sound. Even though it was not finished we could tell that the soundboard was working as we hoped it would. This was a very exciting moment for us. Then we waited very anxiously and I phoned every day, was it tuned?, was it tuned? and finally it was moved into an area all by itself. He had a very clever Chinese girl who did the voicing and she spent the next two weeks on it. She did all the finishing touches that the Chinese will painstakingly do. She was the specialist who worked on all his big instruments and he had been waiting for her since she had been very busy on other things and could only come in part time. I asked her personally if she could devote full time to this very special instrument and she agreed to do it. Then came the great day.

Sabathil called and said that the instrument was finished and his father, who is now over 80, would make the final tuning. To be truthful, we couldn't wait for that final tuning.

We drove down and played the Bach Double Concerto No. 1 straight through with glorious results. All work in the shop stopped and every one gathered around to listen to it. Now everyone in the shop was as excited about it as we were. With great difficulty we left the instrument and Mr. Sabathil Sr. did do the final tuning and the instrument was delivered the very next day. Then Sigurd did the touch up tuning in my home.

HANEY: *You then keep this large instrument in your home and not in your partner's studio?*

JOYCE RAWLINGS: Yes, I have a

home that lends itself very well to this. It is of Italian design with a large inner courtyard. It's built in a U shape and the courtyard walls are of glass. This permits a view of the courtyard from all the rooms. The house is surrounded by about 35 large white columns and a swimming pool on one side and so on, but the interesting part about the design, which is why I mention it at all, is this: The U shape keeps the sound in each area and doesn't travel around so I have five rooms for chamber music. And since I founded a chamber music society, my home is used very often for music of this nature and many groups can be playing at the same time without disturbing each other. My home is open every Saturday evening for chamber music.

I have two seven foot four concert Steinway grands and two other six foot grands, a regular harpsichord, clavichord and then the large double ended harpsichord and another room which is free of musical instruments where we have our wood ensembles or string quartets and things of that nature.

HANEY: *Why do you think the double ended harpsichord is better than two separate harpsichords?*

JOYCE RAWLINGS: Every instrument is different. If one listens to a recording of two harpsichords the de-

lay factor and the differencing factor on the two instruments is most noticeable. We have listened to the C.B.C. tapes of our broadcasts on this instrument as well as international broadcasts of our concerts as well as on local television station who taped a performance in my own home, and there is no differential because it is one sound board and the *vis-a-vie* is possible. True, it is 10 feet away, but at the same time the communication is excellent. We have always had this empathy with the two pianos or two harpsichords but the placing of two instruments is always difficult. Do you do them end to end, side by side, but here there is no problem. One just has to glance up and your partner is there. You can see him even if you don't look up because of the usual peripheral vision, somewhat like an orchestra being able to follow the conductor without watching him directly.

With this instrument you know the sound board will respond instantly to what each of you are playing because it is the same soundboard. Another wonderful thing about it is that while two players are involved you really play as one person playing one instrument. This is not possible on any other combination of instruments. You see, the overtones on this instrument are quite extraordinary. When you are playing you can hear these overtones and it seems that you throw it back

from one end to the other and you are very sensitive to this. And in fact, that is exactly what is happening. This wonderful soundboard is responding to string vibrations produced at both ends of the instruments and they marry in great waves of glorious sound. You can feel this and hear it happening as on no other instrument.

HANEY: *It must be a thrilling experience.*

JOYCE RAWLINGS: It definitely is. And this is demonstrated so graphically when we go to two pianos, and even though they are excellent instruments, they are still two instruments. My two Steinways are as closely matched as possible. It took a long time to find a perfect match for the superb instrument I had. Although I tried a number of Steinways which looked the same and were the same size, they were not a perfect match tonally. Finally I located it in Bonne, Germany, West. I contacted the Steinway people in Germany and asked them to find a match for my instrument. They sent their master technician to many cities in Germany and finally located this particular piano in Bonn, Germany, in the home of the Master Surgeon at the University. I had it shipped back and it is a perfect match, but it is not as perfect as the double



Don Stagg and Joyce Rawlings play their double ended harpsichord

ended harpsichord since the pianos are two instruments and the harpsichord is actually one instrument, not two instruments trying to sound like one.

HANEY: *When I first heard of your harpsichord, one question came immediately to mind and that was the problem of maintaining the instrument since it has so very many choirs of strings. Is this a problem?*

JOYCE RAWLINGS: No. It is very stable. Sabathil has pride in the way he constructs his instruments with his special framing and it is extremely stable. We really don't have that kind of problem. I own another smaller instrument he built for me and it is also quite stable. Since Mr. Sabathil lives in the same city it is very easy for him to come across the Lions Gate bridge and tune it for me whenever that should become necessary. My partner is also an excellent tuner, so I have double insurance should tuning be required. Sabathil himself thought it might be a two hour job to tune the entire instrument before a concert. But he tuned it for us after it was moved for a concert at the University of British Columbia and because it had stayed remarkably in tune during the move, it only took him about three quarters of an hour.

HANEY: *What are the difficulties of moving such a huge instrument?*

JOYCE RAWLINGS: We use the movers from the Queen Elizabeth Theater and they have told us that the weight is of no factor, it's just the 10 foot length that might pose a problem. One has to be sure there are no sharp turns which must be made, but otherwise, when the pedals are removed, it is just a matter of turning it on its side. They feel that it is not as heavy as moving a six foot piano so it is no problem to them since they often move larger instruments.

We did have one interesting episode when the harpsichord had to be moved from my home to the hall for the premiere concert. We live in an area where they are building an access road to a new main road which

is going through and on this particular day when the harpsichord was due to be moved out they decided to put the tar, the black-top, down. It was at that point that the movers arrived on the scene. They were told they could not progress any further and that there was no access for a number of hours. Well, these movers are practically seven feet tall. Each of them is a giant of a man. They got out of their moving truck and stood in the road and said "We are coming through!"

At that point, all opposition immediately vanished. They came through, moved the harpsichord over the new blacktop and on to the concert.

HANEY: *Where was that premiere concert held?*

JOYCE RAWLINGS: That was at the University of British Columbia under the auspices of the Vancouver Women's Musical Club which is the oldest musical club in Vancouver. In fact, perhaps the oldest club of any kind there, since it was founded in 1905. I am active in that group and am currently Vice President. Leonard Marsh, whose book "At Home With Music" is now available in several languages, introduced the concert said that he could not think of a more fitting place to introduce our double ended harpsichord than the University of British Columbia. Therefore the faculty and staff were proud to welcome it to the home of culture, U.B.C.

HANEY: *What were your major concert numbers for this premiere performance?*

JOYCE RAWLINGS: Well, the major ones were, of course, the two double harpsichord concerti of Bach. The two C-minors. The one which was from the two violin concerto, the D minor one, which Bach transposed down to C minor, and wrote out the orchestral parts, was the one which opened the concert. We also did the other C minor, the No. 3. We did those complete with our own Chamber Music Society chamber orchestra.

HANEY: *What was the response?*

JOYCE RAWLINGS: It was a tremendous success. The place was simply packed. There was standing room only. And we were very gratified to receive a standing ovation when the concert ended.

HANEY: *Has interest in this unusual instrument grown since you have started appearing with it in your region?*

JOYCE RAWLINGS: Yes indeed. When Harmone Lewis came through on his way to Shawinagan Summer School of the Arts where he is head of harpsichord and organ, saw the instrument, and wanted it. He said he would like it at the Shawinagan School of the Arts this summer for teaching purposes and he had a partner who would play it with him in concert. And in fact, they asked me for it.

I refused their request because of happened after the concert at U.B.C.

The entire audience swarmed up to see this instrument and in the course of events they broke several strings. They are so excited about the instrument that they can't keep their hands off it. People pull out the jacks, pluck the strings with their fingers, and that sort of thing. After the concert my partner and I were just swamped with people so we couldn't protect the instrument. And even though the harpsichord maker and his wife were there even they couldn't protect it enough to keep from having three strings broken. Fortunately it was after the concert.

After experiencing this, I asked myself what would happen if this instrument were left at Shawinagan School of the Arts for six weeks. It seemed a little selfish of me but I did not believe the harpsichord could have the constant protection it requires.

HANEY: *Since your harpsichord has four 5-octave keyboards, two 16' choirs, four 8' choirs, two 4' choirs, two unazard stops, six lute stops all of which are controlled by a total of 14 pedals which gives the instrument an endless variety of sound quality and shades, how can you ever decide on what to use?*

JOYCE RAWLINGS: The music determines what we will use. We don't

use the 16' very often and we frequently leave off one of the 8' stops on the lower manual. Otherwise we decide about coupling as we work on each individual piece.

HANEY: *Are their occasions when your partner will have one registration and you will have another?*

JOYCE RAWLINGS: Yes and it is strikingly effective. During the initial concert at U.B.C. we felt that the audience would like to hear the instrument alone so after the concert, we introduced a section called "Exploring the Sounds of the Double Ended Harpsichord." We started off with Frescobaldi and Froberger. Then we turned to Handel and then we did the introductory pavane from the Mother Goose Suite by Ravel with very, very light registration. We ended up with a big surprise, as an encore the Jamaican Rhumba by Arthur Benjamin which we had done special registration for. The entire audience dissolved in joyous laughter. An interesting thing happened at this point during the concert.

A friend told me that there was a line of waitresses standing at the back of the hall waiting to serve at the reception which was to follow the concert. One of these waitresses, who probably did not have too much knowledge of music, was really moved by the Jamaican Rhumba. As we played she started moving, shifting and eventually dancing to the music. Then another waitress caught the rhythm and started dancing too. Before we had finished the number, the entire line of waitresses was moving in time to the music. After that the entire audience just rose to their feet and wanted more and more. We could have easily played for another hour because the audience was so fascinated with this instrument and the wonderful things it could do. We also improvised. We took an air by Handel and did a lot of improvising to show that this is the type of thing one should do with a harpsichord. We personally announced each number and why we had selected it and also gave them some indication of what effect we were trying to produce. I think this was helpful to the audience. We felt they showed great



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interest in the idea of improvising so we were very happy that we took the time to do it.

HANEY: *You have an unique instrument and an unique talent for duo playing. Do you plan to take the instrument on tour and introduce this type of harpsichord playing to other audiences?*

JOYCE RAWLINGS: Yes, we plan to, within the time limits of our other activities, of course. We have been scheduled for more performances of the Bach concerti as well as the "Exploring the Sounds of the Double Ended Harpsichord". We are also applying for a performing grant from the Canada Council so we can take the instrument and our music into various areas of the country. We are already scheduled to appear in some universities. C.B.C. has made a documentary tape of our playing which will be shown nation wide in the near future.

HANEY: *Are you prepared to accept engagements outside Canada?*

JOYCE RAWLINGS: Yes. It's a question of transportation costs. In the case of two concerts which are now scheduled, the transportation costs have been absorbed by the people inviting us. We are happy to appear but we do require these transportation costs be considered. And those costs are not unduly high. It's very much like the artist traveling with a piano or a harpsichord, since it is a single instrument.

HANEY: *Have you had any unique experiences with teaching or with piano or harpsichord teachers since you have received this instrument?*

JOYCE RAWLINGS: Yes I have, and it pertains to my continuing work in furthering the use of the harpsichord and the music which was composed for it.

In an attempt to try to get people to become more familiar with the harpsichord, I invited the Registered Music Teachers Association to put on a harpsichord and piano duel and requested that baroque music would be played on both instruments. I prepared six of my students playing many pieces from the baroque era from the very easy to the most difficult. The youngest performer was ten and the oldest performer was sixteen. They played everything from the small Bach minuets to the Preludes and Fugues and Fantasies. A like number of teachers prepared their students to do similar works on the piano. We then alternated these on the program. It was quite remarkable to see the wonderful part-playing and the wonderful understanding of this baroque music from the harpsichordists and the difficulty the pianists experienced in obtaining a similar effect. There was no comparison. These children who had had the opportunity to play on the harpsichord really understood the music. The teachers were most impressed. They realized that, over many years, they may have done their students a disservice and felt that I had done them a service by introducing them to the harpsichord.

HANEY: *You teach both piano and harpsichord. Do you find students becoming increasingly interested in the harpsichord?*

(Continued on page 9)

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